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Seneca *de Ira* I. xvii. 1: "Aristoteles ait affectus quosdam, si quis illis *bene utatur*, pro armis esse." Not: "if you can turn them to a good use," but "if they be instruments well in control, of which you can freely avail yourself."

Finally there are two passages in poetry, which only take their full significance if this idiom of *bene uti* be recognized in them.

Horace *Epist.* I. ii. 50:

valeat possessor oportet  
si comportatis rebus *bene cogitat uti*.

Not: "if he means to put to a good use" but "if he means to take full advantage of, to avail himself of."

And Catullus x. 31, 32:

verum utrum illius an mei, quid ad me?  
*utor tam bene quam mihi pararim*.

"I have absolutely free use, take full advantage of, the litter and bearers *tamquam mihi pararim*."

So Cassius' jest, a humorous irony in the style of *παρὰ προσδοκίαν*, was "You keep your fist free, mate—you know better than to encumber yourself with a sword! You know how to avail yourself of your fist."

J. S. PHILLIMORE

#### NOTE ON THE HAIR-DRESSING OF ATHENIAN GIRLS AND WOMEN

In a review of Tucker's *Life in Ancient Athens* (*Classical Philology* IV, 342), Professor O. M. Washburn announces this thesis, which he attributes to Professor Loeschke: "It seems to have been a custom [in ancient Greece] for married women to appear with their hair hanging loose, . . . while a girl would use the net." For a contradictory doctrine see Furtwängler *Meisterwerke* 39, n. 4, and Conze *Die attischen Grabreliefs*, text to No. 873: "eine weibliche Gestalt, . . . deren Haar nach Art der Jungfrauentracht lang in den Nacken fällt."

Although Mr. Washburn has stated his doctrine without qualification, I do not suppose that he would maintain it for the earlier historical period, or say for the period of the François Vase. In the idea that even later there may possibly have been local and temporal differences of fashion in the matter in question, I have tried to ascertain the facts for Athens during the fifth and fourth centuries B.C. My search has been far from thorough, but it appears to warrant certain conclusions.

That in the place and during the time indicated married women did not *always* wear their hair hanging loose is clear; witness Deianeira on two vases in Boston (Furtwängler-Reichhold *Griechische Vasenmalerei*, Pls. 128-29) and Eurydice in the relief, presumably Attic, representing Orpheus, Eurydice, and Hermes. Indeed the grave-reliefs appear to prove that the

contrary was usual; for, apart from the cases of hair cut to a moderate length and hanging loose—according to the common explanation, in sign of mourning—the female figures on these monuments, many of whom must surely be married women, usually have the hair done up in one way or another. Asia (Conze 58=Athens 767), whose son is at her knees, Archestrata (Conze 290=Athens 722) and Melite (Conze 803=Athens 720), who are characterized as wives in the accompanying inscriptions, may serve for illustrations. It is unnecessary to labor this point.

Cases of long hair hanging loose are not very numerous on Attic monuments of the fifth and fourth centuries B.C., and among these the cases where no doubt is possible as to the age and status of the wearers are very few indeed. So far as I can see, the persons so represented may be either matrons or maidens. This is certainly the fact in the earlier half of the fifth century, when we find on the one hand Hera and Clytemestra, on the other hand Athena, Oreithyia, and Pandrosus with long, loose hair (F.-R., Pls. 65, 72, 5, 94). There seems to be the same absence of distinction later. The figures in swings (F.-R., Pl. 125 and Abb. 11 in text) are probably girls. But the chief witness on this side of the argument is Athena (Athena Parthenos of Phidias, F.-R., 70, 96, 109, 2, 127). True, the frequency with which Athena is represented with unconfined hair might be due to the inconvenience of wearing a helmet over a chignon. The difficulty, however, was not insuperable, and the maiden goddess could hardly have followed a practice which on earth was confined to married women. Convincing cases of married women with loose hair are hard to find. Theophante on her grave-monument (Conze 309=Athens 1055) may be a case in point, but her status is in some doubt and her hanging locks may mean nothing but the disarray of illness. If the figure rising from the earth on the Eleusinian *pelice* from Kertch (F.-R., Pl. 70) is Ge, as Furtwängler thought, this would be relevant evidence. The most unmistakable case I can find is that of Medea in F.-R., Pls. 38, 39; but Medea is a barbarian. If we go outside Attica, we find more satisfactory evidence afforded by the head of Hera on coins of Argos, Croton, etc.

The foregoing paragraph deals with cases of hair unconfined or at most confined by a band around the head. It remains to consider the various fashions in which the hair is drawn together behind the ears or somewhere lower down, but is not massed upon the head. In the earlier part of the period under consideration a favorite mode with Athena (e.g. on the Orvieto crater, F.-R., Pl. 108) and others (e.g. Europa and Artemis [F.-R., Pls. 114, 115]) is to tie the ends of the long hair into a bunch. This is scarcely found after 450 B.C. We are, therefore, concerned chiefly with cases where the hair is drawn together at the back of the neck or thereabouts. This is the coiffure of the "maidens" of the south porch of the Erechtheum. It is given to Athena, as on a relief at the head of a decree (*Bulletin de correspondance hellénique*, 1878, Pl. XII) and two reliefs in Le Bas (*Voyage archéologique*,

*Mon. fig.* 47, 1, and 48, 1); also on vases (F.-R., Pls. 40, 69); not to speak of statues of presumably Attic origin, like the Athena of Velletri. On the grave-reliefs, among the figures whose hair is thus dressed, Eurynoe (Conze 1021), by reason of her size, and the two who hold their dolls (Conze 817, 880) are certainly girls. Mynnion (Conze 896 = Athens 763) is a probable case. On the stele of Lysarete (Conze 755) the figure at the extreme left, not full-grown, has long hair, perhaps braided.

Within the limits set to this inquiry I have not found an unquestionable instance of a matron with hair similarly arranged. I am inclined to think, therefore, that this arrangement was adopted principally by unmarried girls. In view of the Florentine statue of Niobe, cited by Mr. Washburn, and the figure of Mnemosyne (?) on the Chigi relief (*Römische Mittheilungen*, 1893, Pls. II, III), works of unknown provenience, I do not dare to make a more sweeping statement.

F. B. TARBELL

#### LYSIAS 19. 22

καὶ τοῦ ἀδελφοῦ τοῦ ὁμοπατρίου ἀποκειμένης παρ' αὐτῷ τετταράκοντα μνᾶς εἰπὼν κατεχρήσατο.

This son of Nicophemus and half-brother (ὁμοπατρίου) of Aristophanes is not elsewhere referred to in the speech, but there is abundant evidence to prove that there was no such person. In § 36 we read: ἐτι δὲ φαίνονται (Κόνων καὶ Νικοφῆμος) οὐδὲν πώποτε διενεχθέντες, ὥστ' εἰκὸς καὶ περὶ τῶν χρημάτων ταῦτα γνῶναι, ἱκανὰ μὲν ἐνθάδε τῷ ὑεὶ ἑκάτερον καταλιπεῖν, τὰ δὲ ἄλλα παρ' αὐτοῖς ἔχειν. ἦν γὰρ Κόνωνι μὲν υἱὸς ἐν Κύπρῳ καὶ γυνή, Νικοφῆμω δὲ γυνή καὶ θυγατήρ. The other son is evidently neither in Athens nor in Cyprus, and it would seem that he had no share in his father's property, for "the rest" (τὰ ἄλλα), that is not given to Aristophanes, is held in Cyprus. Compare with this the calculation in §§ 42-43 that Aristophanes had expended about fifteen talents, and the closing words (§ 44): καὶ οὐ προσλογιζόμεθα ὅσα αὐτὸς ἐν Κύπρῳ ἔσχε Νικοφῆμος, οὔσης αὐτῷ ἐκεῖ γυναῖκος καὶ θυγατρὸς. Again, take these words from § 12: ἐδεήθη δοῦναι τὴν <ἐμὴν> ἀδελφὴν αἰτοῦντι τῷ ὑεὶ τῷ Νικοφῆμον. It may be fairly argued that, if Nicophemus had two sons, the proper expression here would be Ἀριστοφάνει τῷ Νικοφῆμον. Further evidence is to be deduced from the fact that on the death of Aristophanes his children do not become the wards of his brother, but their mother's family is "compelled to take care of them" (ἡναγκασμένοι τρέφειν, § 9; cf. § 33), and the speaker says that he is "deprived of relations by marriage" (ἐστέρημένοι κηδεστῶν, § 9), and talks of his sister's dowry as a loss suffered by his own estate, whereas, if the children of Aristophanes had a paternal uncle, their mother's dowry would naturally have been held in trust by him for their benefit. And, finally, it should be recalled that the chief aim of the speaker is to prove that the estate of Nicophemus and